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for

January, 1942

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Vol. V

Record Supplement for January, 1942

No. 1

ALABIEV: The Russian Nightingale. See COLLECTIONS—A Concert.

ANON: Flamenco Suite—Soleares; Seguidilla (arr. Oynaguren). Julio Martinez Oyanguren (Guitarist). 12" record (2 sides), No. V-13799; price \$1.05

The record label bears the legend: "Arranged and Collected by Oyanguren." However, we have no information as to the sources of this work, which is entitled *Flamenco Suite*. Given clear recording, Mr. Oyanguren plays well, and this disc will appeal to those who find the more earthy performances of Carlos Montoya (D-197), whose work is acknowledged superior, less to their liking.

ARNE: Comus — Preach Me Not Your Musty Rules. See COLLECTIONS — Richard Crooks in Song.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Adelaide, Op. 46. Jussi Bjoerling (tenor, in German) with Harry Ebert (pianist). 10" record (2 sides), No. V-2195; price 79c

Jussi Bjoerling, singing in masterly fashion and with great beauty of tone, offers one of the finest records of his career with Beethoven's setting of Matthiessen's poem. This song, with its beautiful vocal line, was available in two versions: Heinrich Schlusnus (D-CA8176, now unobtainable), and Roland Hayes (in CM-393), but Bjoerling's well recorded interpretation with the expert collaboration of Harry Ebert tops the list.

BEETHOVEN: Sonata (Piano) No. 26, in E-flat Major, Op. 81a—"Les Adieux." Artur Rubinstein. Two 12" records (four sides), in Set VM-858†; price complete with album \$2.62

The departure of the Archduke Rudolph, a pupil, on May 4, 1809, before the advance of the French on Vienna, furnished Beethoven with a program for *Das Lebewohl*, as

the composer named this work. Written in 1809 and published in 1811, this sonata is in three movements; *Das Lebewohl* (*Les Adieux*); *Die Abwesenheit* (*L'Absence*); *Das Wiedersehen* (*Le Retour*). Although Beethoven wanted the German subtitles, the publishers, Breitkopf und Härtel, substituted the French ones, as was the common practice of the day. Beethoven, in a letter, upbraided them in the following manner: "I have just received *Das Lebewohl*, &c. I see that you really have other copies with French titles. But why? *Lebewohl* is something different from *Les Adieux*; the first is said in a hearty manner to a single person, and the other to a whole assembly, to whole towns."

Rubinstein, as is his usual wont, turns in a first-rate performance from both the interpretative and technical points. In comparing his interpretation with that of Schnabel, which is included in Volume IV of the Beethoven Piano Sonata Society, we find that the Polish pianist's digital dexterity is superior to Schnabel's, and that the recording, which is domestic, matches the imported set in clarity and fidelity.

BISHOP: Home Sweet Home. See COLLECTIONS —A Concert.

BLAND (JAMES)

BLAND: Carry Me Back To Old Virginny & **FOSTER:** My Old Kentucky Home. Marian Anderson (contralto, in English) with Victor Symphony Orchestra, conducted by Charles O'Connell. 12" record, No. V-18314; price \$1.05

Marian Anderson's beautifully sung version of the ever popular *Carry Me Back To Old Virginny* was released too late to be included in the December, 1941, *Record Supplement*. Coupled with Foster's *My Old Kentucky Home*, this record will please the most discriminating by reason of its fine recording and the sincere interpretations by Miss Anderson.

BOYCE (WILLIAM)

BOYCE: The Prospect Before Us—Ballet Suite (arr. C. Lambert). The Sadler's Wells Orchestra, conducted by Constant Lambert. Three 12" records (6 sides), in Set VM-857†; price complete with album \$3.67

The *Prospect Before Us* was originally reviewed from imported pressings in the October, 1941, Record Supplement. We reprint our review here.

William Boyce (1710-1776), known as the editor of the work which for more than a hundred years has formed the basis of the cathedral repertory, was a noted English composer and organist. His music has a Handelian tunefulness and a spontaneity reminiscent of Scarlatti, but without any of the sardonic qualities of the Neapolitan writer.

The scenario for the ballet *The Prospect Before Us*, or *Pity the Poor Dancers*, is founded on an actual incident in Eber's *History of the King's Theatre*. Around this tale of rivalry between two managers Constant Lambert has arranged a lively and tuneful suite, which consists of the following parts: *The Rehearsal: Fire Scene: The Lawyers: The Urchins: Ballet Scene: Street Scene: Finale*.

Under the direction of Mr. Lambert, who is one of Boyce's most ardent champions, the Sadler's Wells Orchestra plays this brilliantly arranged and orchestrated score superbly, and the recording is excellent in every respect.

BRAHMS (JOHANNES)

BRAHMS: Sonata (Violin and Piano) No. 2, in A Major, Op. 100—"Thun." Jascha Heifetz and Emanuel Bay. Three 12" records (5 sides, last side blank) in Set VM-856†; price complete with album \$3.15

The *Sonata in A Major*, one of Brahms' most melodious works, is sometimes referred to by the curious title of *Meistersinger* sonata, due to the resemblance of the first three notes to the opening phrase of the *Prize Song*. However, Wagner's own text tells us the *Meistersinger* held that a song was original when it did not trespass upon "more than four syllables" of another master-song. Written in 1886, this composition is in three movements: *Allegro amabile; Vivace; Allegretto grazioso*.

Heifetz and Bay perform this work in an exemplary fashion, and aside from the piano being slightly out of tune this version can be said to be the best on the list. Other recordings have been made by Spalding-Benoist (VM-288), Emil Telmányi and George Vasarhelyi (G-DB4640/1), and in an older version by Busch-Serkin (G-DB1805/6).

The recording is clear and has a good balance, but we hope that Victor will get a piano tuner with a sharper ear before making any more additions to the list.

DONIZETTI (GAETANO)

DONIZETTI: Lucia di Lammermoor—Tomb Scene, Act III. Jan Peerce (tenor), Arthur Kent (bass-baritone) and Chorus (sung in Italian) with Victor Sym-

phony Orchestra, conducted by Wilfred Pelletier. Two 12" records (4 sides), in Set VM-845†; price complete with album \$2.62

This set, which marks the debut of two of the new members of the Metropolitan Opera Company, was issued last month, but did not reach us in time for review.

Donizetti's *Lucia di Lammermoor*, first produced in the United States on December 28, 1841, at the Theatre d'Orleans, New Orleans, affords both the soprano and tenor excellent opportunities for distinguished singing. Jan Peerce, whose recent debut created much favorable publicity, offers a commendable account of himself in this set. His fine voice would benefit by some brightening, and he will, no doubt, continue to develop more finish, rely less and less upon the *répétiteur* and curb his natural emotions as he grows artistically. Arthur Kent, whose Italian heritage proves a boon in this case, is very good in the small part of Raymond.

Gigli and Pinza (V-8096) have recorded the last two parts *Giusto Cielò! rispondete* and *Tu che a Dio spiegasti l'ali*, but the disc dates back several years.

The recording of this new set is very good and has preserved a fine balance and clarity at all times.

DUPARC (HENRI)

DUPARC: Extase & POLDOWSKI: L'Heure Exquise. Donald Dickson (baritone) with William Hughes (pianist). 10" record, No. V-2194; price 79c.

Donald Dickson offers the familiar Duparc setting of Lahor's lines and the less-known Poldowski version of *L'Heure Exquise*. Both are commendably sung in generally understandable French to the accompaniment of William Hughes. The recording is clear and well balanced.

FAURE (GABRIEL)

FAURE: Requiem, Op. 48 (9 sides). Les Disciples de Massenet (chorus, in Latin), Marcelle Denya (soprano), Mack Harrell (baritone), Roland Roy (organist) and Montreal Festivals Orchestra, conducted by Wilfred Pelletier & MOZART: *Ave Verum Corpus*, K. 618. Les Disciples de Massenet and the Montreal Festivals Orchestra, conducted by Wilfred Pelletier. Five 12" records, in Set VM-844†; price complete with album \$5.77

Contrary to Victor's publicity, this is not "a Victor First." Several years ago Victor repressed a French recording which was withdrawn in 1939 when Columbia issued their set.

The text of the *Requiem Mass* is susceptible of a great many musical interpretations, from the dramatic readings of Mozart, Berlioz and Verdi to the dignity of Cherubini and the combination of restlessness and tranquillity which Fauré gives it. Fauré's treatment draws the listener back again and again, and each time he will perceive new beauties.

The performance under Mr. Pelletier's direction is laudable. The choral parts are magnificently sung, perhaps a little too much so, and the soloists discharge their duties in a most musical fashion. Marcelle Denya sings the *Pie Jesu* in a moving manner, but the old recording by Mme. Malnory-Marseillac, whose voice was just right, seems to be one of those performances which will never be duplicated. Mack Harrell displays his thorough musicianship, and any inability to say definitely that this is the best performance on discs must be put on Mr. Pelletier's shoulders. His conception of the work leans on the dramatic, and his interpretation of the score, which calls for reserve, shows that he is not fully acquainted with Fauré's musical style.

The performance by Mlle. Dupont, M. Didier and Les Chanteurs de Lyons under the direction of M. Bourmauck with Edouard Commette, organist (CM-354), is one of great beauty also, but is marred by a rather distressing lack of precision in the singing.

The Victor set, which is the newer of the two, is clearly and brilliantly recorded. The engineers have correctly balanced the choral and orchestral parts, and the voices of the soloists emerge in a most natural fashion. For good measure the last side is given over to a brisk performance of Mozart's *Ave Verum*.

FAURE: Sonata (Violin and Piano) No. 1, in A Major, Op. 13. Mischa Elman and Leopold Mittmann. Three 12" records (6 sides), in Set VM-859†; price complete with album \$3.67

Composed in 1876, this sonata is in four movements: *Allegro molto*; *Andante*; *Allegro vivace*; *Allegro quasi presto*. Mischa Elman uses the edition which was edited by Charles Martin Loeffler.

Florent Schmitt's summary of this work is, we believe, the best description: "The Sonata in A appears, by its beauty and originality, on the one hand to continue a line of development which seemed to have ended with Schumann and Chopin, and, on the other hand, to foreshadow Franck's work often years later; and it marks a red-letter day in the history of chamber music."

This is the second time this sonata has appeared in the Victor catalogue. Jascha Heifetz and Emanuel Bay (VM-328) have given us a performance which is much nearer the heart of this score. Mr. Elman plays well, but his usual sweet tone is less satisfactory in a work of this style, and we feel that, in spite of the newness of the recording, chamber musicians will prefer the unaffected approach of Heifetz and Bay.

FOSTER: My Old Kentucky Home. See **BLAND: Carry Me Back To Old Virginny.**

FRANZ: Dedication (Widmung). See **COLLECTIONS - Richard Crooks in Song.**

GRIEG: A Dream. See **COLLECTIONS - Richard Crooks in Song.**

GRIEG: Til Norge. See **COLLECTIONS - Danish and Swedish Songs.**

HANDEL: Floridante - Alma mia. See **COLLECTIONS - Richard Crooks in Song.**

HANDEL: Parthenope - Sei mia giota. See **COLLECTIONS - Richard Crooks in Song.**

HAYDN (JOSEPH)

HAYDN: The Seven Last Words of Christ (String Quartet), Op. 51. The Primrose Quartet. Nine 12" records (17 sides, last side blank), in Set VM-757†; price complete with album \$9.44

The Seven Last Words of Christ was composed by Haydn at the request of the Chapter of the Cathedral of Cadiz. It is a series of seven *Adagios* which are played at the service which begins at noon on Good Friday, and includes an *Introduction* and *Finale*. The original announcement in the *Wiener Zeitung* (No. 54, July, 1787) bore the following: "Instrumental music for the Seven Words of Our Redeemer on the Cross. There are seven sonatas, an introduction and a finale for two violins, viola, violoncello, flutes, oboe, horns, clarinets, timpani, bassoons and bass composed by Sig. Giuseppe Haydn. Price 5 florins." It continued with the statement that the master himself transposed the work into quartets, and that the subscribers would receive their copies ten days before the others.

Haydn intended that this work should be heard as absolute music, and a slow introduction and seven successive *adagios* provide little relief for the average listener. Chamber music enthusiasts will find much of interest, but we feel that others will derive greater pleasure by taking each part and studying it individually.

The performance by the Primrose Quartet is first rate, and the recording is faithful to the score and the interpretation.

This set was originally announced for release in April 1941, but the album did not arrive until some time later. Due to many requests, we are including the review in this issue.

HAYDN: Serenade. See **COLLECTIONS - Richard Crooks in Song.**

HINDEMITH (PAUL)

HINDEMITH: Symphony - Matthias The Painter (1934). The Philadelphia Orchestra, conducted by Eugene Ormandy. Three 12" records (6 sides), in Set VM-854†; price complete with album \$3.67

Matthias der Maler, an opera which is based upon recently authenticated incidents in the life of Matthias Grünewald, painter of the famous *Eisenheim Altar*, was banned along with other works of the composer in his native Germany as *Kulturbolshevismus*. Composed in 1934, the opera had to wait until 1938 for its first performance in Zurich. However, musicians were not wholly deprived of hearing some of this remarkable score, for in 1934 Hindemith fashioned a symphony from three of the instrumental interludes: *Angelic Concert*; *Entombment*; *Temptation of St. Anthony*.

Eugene Ormandy and the Philadelphia Orchestra give *Matthias der Maler* its long delayed American *première* on discs. Fired by the brilliance of Hindemith's creation, Ormandy directs an inspired reading of this superb modern score.

Made shortly before the ban on his works is a recording conducted by the composer (T-E1647/9, now unobtainable). This may be said to bear the stamp of authenticity, but we feel that the Ormandy version, with its rich full sonorous recording which has captured the many-hued instrumentation in all its fidelity, will fill the long-felt need for a first-rate contemporary recording of the score.

Accompanying the set is a booklet of notes by Mr. A. Veinus which adds greatly to the value of the recording by reason of its treatment of Grönwald's historical importance and the reproductions of the three sections of the Eisenheim Altar upon which this symphony is based.

JARNEFELDT: *Praeludium*. See **WAGNER:** *DIE Götterdämmerung* — Song of the Rhine Daughters.

LEONCAVALLO: *Pagliacci* — O Colombina. See **MASCAGNI:** *Cavalleria Rusticana* — O Lola.

LISZT: *Liebestraum*, No. 3. See **COLLECTIONS—A Concert**.

MASCAGNI (PIETRO)

MASCAGNI: *Cavalleria Rusticana*—O Lola (Siciliana) & **LEONCAVALLO:** *Pagliacci*—O Colombina, Act II. James Melton (tenor, in Italian) with Victor Symphony Orchestra, conducted by Wilfred Pelletier. 12" record, No. V-18365; price \$1.05.

One of the best versions of the *Prelude* and *Siciliana* is by the veteran Martinelli (V-8109). James Melton, singing with a full warm tone, gives a good account of the opening pages of *Cavalleria*. On the reverse side he voices Harlequin's serenade to Colombina in Leoncavallo's popular thriller with a richness of tone that surpasses the Schipa (V-1183) interpretation. The recording is very good.

MOZART (WOLFGANG AMADEUS)

MOZART: *Three German Dances*, K. 605. The Vienna Philharmonic Orchestra, conducted by Bruno Walter. 10" record (2 sides), No. V-4564; price 79c.

These sprightly *German Dances* have been available as an import for some time, but only now has Victor seen fit to release them under the domestic label. No. 3, *The Sleighride*, is the best known, as performed and recorded on this disc, we predict a great popularity for all three.

MUSSORGSKY (MODESTE)

MUSSORGSKY: *Pictures at an Exhibition*. Alexander Brailowsky (pianist). Four 12" records (8 sides), in Set VM-861†; price complete with album \$4.72

The story of Mussorgsky's creation of *Pictures at an Exhibition* for the memorial to his friend Victor Hartman, who died in 1873, is too well-known to be repeated here. However, it is not generally known that this work lay unnoticed until five years after the composer's death (twelve years after its completion) before it was published. The parts, all based upon drawings by his deceased friend, are: *Gnomus*; *Il Vecchio Castello*; *Tuileries*; *Bydlo*; *Ballet of the Unhatched Chickens*; *Samuel Goldenberg and Schmuyle*; *The Market Place in Limoges*; *Catacombs*;

The Hut on Fowl's Legs; *The Great Gate at Kiev*. Preceding, and serving as an interlude between some of the pictures, is *Promenade*, of which the composer said: "My own physiognomy peeps out through all the intermezzos."

In choosing Alexander Brailowsky to record this tremendously difficult composition Victor has exercised excellent judgment. Temperamentally and technically fitted for the task, Brailowsky has set a very high standard of interpretation for this too long neglected original score. This is the first time that the work has been recorded by a major company in its original state, and we find that, aside from Maurice Ravel's superb orchestral transcription, this is the form we like best.

Brailowsky's remarkable achievement is matched by excellent recording, and there will be many who will want to add this important recording to their collections.

Aside from the Ravel transcription there have been attempts to recreate this score for orchestra by Lucien Cailliet and Leopold Stokowski. Since there seems to be a market for this type work, why not let us have the original transcription by the Russian, Touthmalov?

PADEREWSKI: *Minuet in G*. See **COLLECTIONS—A Concert**.

POLDINI: *Poupée Valsante*. See **COLLECTIONS—A Concert**.

POLDOWSKI: *L'Heure Exquise*. See **DUPARC: Extase**.

PUCCINI (GIACOMO)

PUCCINI: *La Bohème* — *Addio di Mimi*, Act III. Nellie Melba (soprano, in Italian) with Royal Opera House (Covent Garden) Orchestra, conducted by Vincenzo Bellezza & **FAREWELL SPEECH**, June 8, 1926. Nellie Melba. 12" imported record, No. G-DB943; price \$2.62

This is one of the most interesting of the "Historical Records" listed in the HMV Catalogue. It is Melba's farewell to the operatic stage, over which she held undisputed sway for forty years. In the "Gala" in which she appeared, at the age of sixty, she sang two acts of *Roméo et Juliette*, act three of *La Bohème* and the last act of *Otello*. This record gives us *Mimi's Farewell* so expertly phrased and with such beauty of tone that singers many years Melba's junior can well afford to be envious. On the reverse side the great Melba comes before the footlights to thank her "beloved public." It is one of the most moving and sincere speeches recorded, and the side ends with her heartfelt sobs mingled with the deafening applause and cheers of the audience.

RACHMANINOFF (SERGEI)

RACHMANINOFF: *Prelude in C Sharp Minor*. See **COLLECTIONS—A Concert**.

RACHMANINOFF: *Rhapsody on a Theme of Paganini* Op. 43—for Piano and Orchestra. Benno Moiseiwitch and the London Philharmonic Orchestra, conducted by Basil Cameron. Three 12" records (6 sides), in Set VM-855†; price complete with album \$3.67

Composed during the summer of 1934, the *Rhapsody on a Theme of Paganini* is based on the 24th *Caprice* by the violin virtuoso. It is a score of resourcefulness and ingenuity, and has received general commendation since its first performance disclosed the composer's superb technical mastery of the form, and the richness of his creative genius.

The theme, upon which Rachmaninoff has written an introduction and set of 24 variations, has also served Brahms for his piano *Paganini Variations*, but Rachmaninoff's use of the concerto form is novel.

Benno Moisevitch's interpretation is a superb performance, and while it in no way detracts from the composer's own version (M-250), it is a better recording technically. The piano tone is faithfully captured, and the London Philharmonic is more clearly and fully recorded than the Philadelphia Orchestra in the older set. This collaboration of Moisevitch and Cameron, which was formerly available as an import (G-C3062/4), provides us with a valuable addition to the lists.

RIMSKY-KORSAKOV: Sadko—Song of India. See **COLLECTIONS—A Concert.**

SAINT-SAENS (CAMILLE)

SAINT-SAENS: Le Rouet d'Omphale, Op. 31. The National Symphony Orchestra, conducted by Hans Kindler. 12" record (2 sides), No. V-18358; price \$1.05.

Hans Kindler and the National Symphony Orchestra offer *Le Rouet d'Omphale* in a brilliant clear recording which will supercede the older Mengelberg-New York Philharmonic (V-7006) version.

SAINT-SAENS: Valse Caprice, Op. 76 — "Wedding Cake." Janine Weill (piano) and L'Orchestre Poulet, conducted by Gaston Poulet. 10" imported record (2 sides), No. D-MF176; price 50c.

This gay and charming work for piano and strings is well played by Janine Weill with accompaniment by the Poulet Orchestra. The recording, made in Paris a few years ago, is satisfactory.

SIBELIUS (JEAN)

SIBELIUS: Saf, Saf, Susa, Op. 36, No. 4 & The Diamonds on the March Snow, Op. 36, No. 6. Aulikki Rautawaara (soprano, in Swedish) with Berlin Philharmonic Orchestra, conducted by Hans Schmidt-Isserstedt. 10" imported record, No. T-A2519; price \$1.65.

Aulikki Rautawaara, who is greatly remembered for her singing in the Mozart Opera Society recording of *The Marriage of Figaro* (V-VM313/5†), offers two lovely Sibelius songs. *Saf, Saf, Susa* has been recorded by Marion Anderson (V-1766) and Jussi Björling (V-4531), but Miss Rautawaara's version of *Dementen på Marssnön* is the only one available at present. She sings with great beauty of tone and is expertly accompanied by the orchestra; this disc is one of Miss Rautawaara's best, and is highly recommended.

SIBELIUS: Svarta Rosor. See **COLLECTIONS — Danish and Swedish Songs.**

SIBELIUS: Tapiola, Op. 112. The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Two 12" records (4 sides), in Set VM-848†; price complete with album \$2.62

Published in 1926, *Tapiola*, a symphonic poem, which the composer named after an ancient forest god Tapio, is regarded by many as one of the greatest works in the modern symphonic repertory. As Ernest Newman says in his excellent notes which accompany the set: "The creation of it all out of practically one fragment of melody would be a *tour de force* of the first order had the composer ever thought of anything in the nature of a *tour de force*; but the fact is that the ingenuity is not there for its own sake, as a piece of technical calculation, but as the inevitable evolution of the one central idea."

Since the withdrawal of the Sibelius Society Volume I the list has been devoid of a reading of *Tapiola*. Here we have Koussevitzky and the Bostonians in one of their excellent interpretations, which has been well recorded. There is not quite the brilliance and sheen to the strings which we would like, but the recording is technically vastly superior to the discontinued discs conducted by the late Robert Kajanus.

SIBELIUS: Valse Triste. See **COLLECTIONS — A Concert.**

SKILES: Cyrano de Bergerac—Ballade of the Duel. See **VERDI: Don Carlos—Per me giunto.**

TCHAIKOWSKY (PETER)

TCHAIKOWSKY: Eugene Onegin, Op. 23—Waltz. The Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" record (2 sides), No. V-4565; price 79c.

Arthur Fiedler and his fine orchestra present their version of the popular Waltz from Act II of *Eugene Onegin*. The recording is clear.

VERDI (GIUSEPPE)

VERDI: Don Carlos — Per me giunto, Act IV & SKILES: Ballade of the Duel (from the Incidental Music to *Cyrano de Bergerac*). Donald Dickson (baritone, in Italian and English respectively), with Victor Symphony Orchestra, conducted by Robert Armbruster. 12" record, No. V-18357; price \$1.05.

The most important recording to come from the young American baritone, Donald Dickson, offers a well known aria from Verdi's *Don Carlos* and an excerpt which from Victor's advance publicity we had hoped would be from Walter Damrosch's opera *Cyrano de Bergerac*. However, the *Cyrano* excerpt is by Martin Skiles, and coupled with Mr. Dickson's intelligent interpretation of *Per me giunto* gives us an addition to the list of well recorded operatic excerpts.

VERDI: Otello—Love Duet, Act I. Tiana Lemnitz (soprano) and Torsten Ralf (tenor); *Canzone del Salce & Ave Maria, Act IV.* Tiana Lemnitz (soprano) (sung in German). Both with the Berlin State Opera Orchestra, conducted by Bruno Seidler-Winkler. Two 12" records, in Set VM-860; price complete with album \$2.62

Otello, one of the greatest Italian operas, offers many pages of inspired music. Here we have the tenderly expressive duet between Otello and Desdemona *Già nella notte densa*, from the first act, and the plaintive *Willow Song* and the lovely prayer, *Ave Maria*, from the beginning of the last act. Although sung in German, these selections are models of *bel canto* in the fullest sense of the term. Like Mr. Ralf, Miss Lemnitz is well known for her appearances in the International Seasons at Covent Gardens and on the Continent, where her roles, to name but a few, are as diverse as Pamina (recorded in the Mozart Opera Society Magic Flute — VM-541/2), Octavian, Eva, Elisabeth, and Elsa.

The duet *Già nella notte densa* was formerly available as an import (G-DB4668, reviewed in the October, 1939, *Record Supplement*), and as noted then it is a magnificent recording. In comparing this version with that made by the late Claudia Muzio and Francesco Merli (C-9100M) we find that, while the soprano parts are about equally matched, the singing of Torsten Ralf disclosed a more refined style, and the orchestral part is much fuller and clearer. The *Willow Song* and *Ave Maria* present Miss Lemnitz at her best, and are without a doubt the finest versions of these arias, not excepting the beautiful interpretations (in Italian) by Elizabeth Rethberg (V-7393).

This set by Miss Lemnitz and Mr. Ralf and the superb recording of HMV will give contemporary artists and recording engineers a high standard to follow in 1942.

WAGNER (RICHARD)

WAGNER: Die Götterdämmerung—Siegfried's Rhine Journey, Act I (3 sides); **Siegfried's Funeral Music, Act III** (3 sides). The NBC Symphony Orchestra, conducted by Arturo Toscanini. Three 12" records, in Set VM-853†; price complete with album \$3.67

Toscanini and the NBC Symphony show to excellent advantage in these excerpts from *Die Götterdämmerung*. Recorded in a suitable hall, these discs have a definition and clarity that fully and faithfully reveal the famous Toscanini magic.

The orchestral passage which closes the prologue to the opera gives us the well-known *Siegfried's Rhine Journey*, which ends just as the curtain is being raised on Act I. This new recording supersedes an earlier version made with the New York Philharmonic-Symphony (V-14007/8 in VM-308). Toscanini's reading of *Siegfried's Tod* commences with the passage in which the dying Siegfried apostrophizes *Brünhilde! Heilige Braut*; and continues to the end of the funeral music. In these eloquent and moving pages, Toscanini, the orchestra and the engineers have united to give us an outstanding set of records which surpass any existing versions of these scenes.

WAGNER: Die Götterdämmerung — Brünhilde's Immolation, Act III. Frida Leider (soprano, in German) with Berlin State Opera Orchestra, conducted by Leo Blech. Two 12" imported records (4 sides), Nos. G-D2025/6; price \$5.24 the pair.

Those who had the fortunate experience of hearing Mme. Leider when she was a member of the Chicago and

Metropolitan Opera Companies will find that all of her great art has been faithfully captured here. Mme. Leider's conception of the Immolation Scene and her superb handling of the vocal line give us the best and most noble example of Brünhilde's music to reach the discs. The warm, pulsating tones of the Leider voice and the magnificent accompaniment under Leo Blech's direction are to be desired above the cool voice of Flagstad and the plodding accompaniment of Edwin McArthur and the San Francisco Opera Orchestra (in VM-644).

WAGNER: Die Götterdämmerung — Song of the Rhine Daughters. (arr. Wood) (3 sides) & **JARNEFELDT: Praeludium.** The Queen's Hall Orchestra, conducted by Sir Henry J. Wood. Two 12" imported records, Nos. D-K765/6; price \$1.50 the pair.

Due to the many requests for records of the leader of London's famous Prom Concerts we relist these selections at this time. The recording is good, and Sir Henry's arrangement of the *Song of the Rhine Daughters* is very effective.

WAGNER: Three Deathless Songs—No. 3, Im Treibhaus (2 sides); **No. 4, Schmerzen**; **No. 5, Träume.** Helen Traubel (soprano, in German) with the Philadelphia Orchestra, conducted by Leopold Stokowski. Two 12" records, in Set VM-872; price complete with album \$2.62

The song-cycle *Fünf Gedichte*, Wagner's setting for voice and piano of five poems by Mathilde Wesendonck, has been given only one complete contemporary recording, that by the incomparable Tiana Lemnitz (D-LY6141/2 & CA8253). Therefore, it is somewhat of a surprise to find Miss Traubel singing but three of the group, of which two, *Schmerzen* and *Träume*, have been eloquently interpreted with orchestral accompaniment by the great Frida Leider (V-7708). Other single recordings are: *Schmerzen*, by Lotte Lehmann (D-20284); *Im Treibhaus* and *Träume*, by Maria Müller (G-DB3256).

Connoisseurs of good singing will find little to please them in Miss Traubel's interpretations. As a result of the method of singing that she employs Miss Traubel has enlarged her naturally beautiful voice to a point of unpleasantness, and has allowed a disturbing vibrato to creep into her lower tones. Also because of this expansion of the natural organ she is unable to sing a true pianissimo, which adds to the impression that she lacks complete comprehension of the words and the music.

As an example of contemporary standards of singing this set of records shows the decline of the art to the rudest fundamentals, and the ability to sing loud at all costs. The recording is well balanced.

Who thought up the coy title *Three Deathless Songs*?

COLLECTIONS

RICHARD CROOKS In SONG. Richard Crooks (tenor) with Frederick Schauwecker (pianist). Five 10" records (10 sides), in Set VM-846; price complete with album \$4.46

ANON: Have You Seen But a Whyte Lillie Grow
 ARNE: Comus — Preach Me Not Your Musty Rules
 FRANZ: Dedication (Widmung), Op. 14, No. 1
 FRANZ: Hark, How Still (Still Sicherheit), Op. 10, No. 2
 GRIEG: A Dream, Op. 48, No. 6
 GRIEG: I Love Thee, Op. 5, No. 3
 HANDEL: Floridante — Alma mia
 HANDEL: Parthenope — Sei mia gioia
 HAYDN: Serenade
 PESSARD: L'Adieu du Matin
 PURCELL: Passing By
 SCHUBERT: Serenade

Richard Crooks, for the most part in good voice, offers a song recital with the assistance of Frederick Schauwecker at the piano. The popular Metropolitan tenor's vocal estate is not as fine as in the past, and to overcome his shortcomings he has to revert to the use of falsetto, and at times emits many of his high tones without the proper focus.

Commencing with Arnold Dolmetsch's edition of the old English setting of Ben Jonson's *Have You Seen But a Whyte Lillie Grow*, Richard Crooks sings German and Norwegian Lieder in English translations, and displays a good command of style for the Handelian airs and other English and French songs. *Sei mia gioia*, from Handel's *Parthenope* (1730) is a "first", as is Haydn's charming *Serenade*. *Alma mia* has been recorded by Lily Pons (in VM-756), and by Ezio Pinza (in VM-766), while there have been innumerable versions of the Grieg, Schubert, Franz and Purcell songs. Arne's *Preach Me Not Your Musty Rules*, in the Crooks version, is to be preferred to the Thomas disc (V-2054). The recording is good.

DANISH AND SWEDISH SONGS. Lauritz Melchior (tenor) with Chorus, Piano and Orchestra. Six 10" records (12 sides), in Set VM-851 price complete with album \$5.24.

Lauritz Melchior offers some interesting new material in Danish and Swedish in this miniature recital.

GRIEG: Til Norge, Op. 58, No. 1
 GRIEG: Eros, Op. 70, No. 1
 HANNIKAINEN: Stille Mit Hjaerte, Op. 17, No. 1
 HEISE: Dengang Jeg Var Kun Saa Stor Som Saa (Jester's Song from "Twelfth Night")
 HEISE: Skoveensomhed
 HENNEBERG: Flyg Mina Tankar
 HENRIQUES: Foraarsang
 HORNEMANN: Kongernes Konge
 KORLING: Hvita Rosor
 KROYER: Ker er et Yndigt Land
 MULLER: I Würzburg Ringe de Klokker
 RUNG: Hvor Nelen Vander Aegypterens Jord (with Choir)
 RYGAARD: I Danmark
 RYGAARD: Flaget
 SIBELIUS: Svarta Rosor, Op. 36, No. 1

With Ignace Strasfogel playing most of the piano accompaniments, and Johan Hye-Knudsen conducting the chorus and orchestra, Mr. Melchior sings with good tone

and this album should delight those who decry the choice of material that most artists record. The balance between the voice and accompaniments is well maintained, and the recording is good.

A CONCERT By Lily Pons and André Kostelanetz.

Lily Pons (soprano) and André Kostelanetz and his Orchestra. Four 12" records (8 sides), in Set CM-484; price complete with album \$4.72.

This album presents the famous Lily Pons and her husband, André Kostelanetz, in the following selections from the popular repertory:

Lily Pons with Orchestra

RIMSKY-KORSAKOV: Sadko—Song of India

ALABIEV: The Russian Nightingale (arr. La Forge)

POLDINI: Poupée Valsante (arr. La Forge)

BISHOP: Home Sweet Home

André Kostelanetz and his Orchestra

RACHMANINOFF: Prelude in C Sharp Minor, Op. 3, No. 2

LISZT: Liebestraum, No. 3

SIBELIUS: Valse Triste (from "Kuolema"), Op. 44

PADEREWSKI: Minuet in G, Op. 14, No. 1

Miss Pons is in good voice, but her enunciation in English leaves something to be desired. Accompanied by the orchestra she gives us four selections which add very little to her artistic stature. Mr. Kostelanetz and his Orchestra offer, in the usual Kostelanetz manner, their share of the album which has been well recorded.

BUGLE CALLS OF THE ARMY. Harry Blanz (first trumpeter of the New York Philharmonic-Symphony Orchestra). Two 10" records, Nos. V-27675/6; price \$1.04 the pair.

Part I — Adjutant's Call; Assembly; Attention; Boots and Saddles; Call to Quarters; Church; Drill; Fatigue; Fire; & Part II—First Call; First Sergeant's Call; Guard Mounting; Mail; Mess; Officer's; Prepare to Mount; Prepare to Dismount; Recall; Retreat.

Part III — Reveille; School; Sick; Stable; Taps; Tattoo; To Arms & Part IV—To Horse To the Color; One Flourish—General's March; Two Flourishes—General's March; Three Flourishes—General's March.

PUERTO RICAN DANZAS. Jesus Maria Sanroma (pianist). Four 10" records (8 sides), in Set VM-849; price complete with album \$3.15.

From the compositions of Juan Morel Campos, Mr. Sanroma has chosen to play the following selections: Felices Dias; Maldito Amor; Alma Sublime; Tormento; No Me Toques; Vano Empeno; Laura y Georgina Buen Humor.

This set did not arrive in time for review and will be included in the next issue of the *Record Supplement*.

THE CHOCOLATE SOLDIER. Nelson Eddy and Rise Stevens with orchestra, conducted by Robert Armbruster. Three 10" records (6 sides), in Set CM-482; price complete with album \$2.89.

Following the release of the movie version of *The Chocolate Soldier*, Nelson Eddy and Rise Stevens have recorded this album of excerpts from the Straus score: *My Hero* (duet); *Symphony* (duet); *While My Lady Sleeps* (Eddy); *Ti-Ra-La-La* (Stevens); *The Chocolate Soldier* (duet); *Forgive* (duet).

DICTION

SANDBURG: *The People, Yes.* — A Recital from the book by the author. Three 12" records (6 sides), in Set D-273; price complete with album \$3.67.

Carl Sandburg recites selected passages from his book *The People, Yes*. Included in this collection clearly recorded are: *Prejudice*; *The People Speak*.

MILLAY: *Edna St. Vincent Millay In Readings from Her Poems.* Four 12" records (8 sides), in Set VM-836; price complete with album \$4.72.

This clearly recorded set, originally issued in December, did not arrive in time for review.

Miss Millay offers the following: *The Ballad of the Harpweaver*; *Sonnets from "Fatal Interview"* — *This Beast that Rends Me*; *Not in a Silver Casket*; *Love is Not All*; *Sorrowful Dreams*; *Oh, Sleep Forever*; *Elegy* (from "Second April"); *Childhood Is The Kingdom* (from "Wine from These Grapes"); *Recuerdo*; *Biologically Speaking* (from "Figs from Thistles"); *Return From Town* (from "The Harpweaver"); *Portrait by a Neighbor* (from "Figs from Thistles"); *Travel* (from "Second April"); *To Pao-Chin*; *The Anguish* (from "The Buck in the Snow"); *I Must Not Die of Pity*; *The Maid of Orleans* (from "Make Bright the Arrows"); *Where Can The Heart Be Hidden* (from "Wine from The Grapes"); *Renaissance*.

We would like to call Victor's attention to the title of Miss Millay's book which is, "A Few Figs from Thistles" and not "Pigs from Thistles," listed in the advance publicity.

HISTORICAL RECORDINGS

Chaminade: *L'Eté & Queen Ann Boleyn in Prison—O Death, Rock Me Asleep* (arr. Dolmetsch). Blanche Marchesi (soprano). 10" record, No. IRCC-97; price \$1.84

The International Record Collectors' Club issued this interesting recording by the daughter of one of the greatest voice teachers, Mathilde Marchesi. The daughter, Blanche, who died recently, was a teacher in London and was a celebrated singer in her day. Chaminade's *L'Eté* was recorded in 1906, when she was at the height of her powers as a coloratura and a hated rival of Melba. The *O Death, Rock Me Asleep*, recorded when the singer was seventy-three years of age, shows a perfect command of her vocal resources.

MOZART: *The Magic Flute, Act II—Der hölle Rache & McMOON:* *Serenata Mexicana.* Mme. Florence Foster Jenkins (soprano) with Cosme McMoon (pianist). 12" private record; price \$2.62

Mme. Jenkins, who is celebrated for her three annual recitals — New York, Washington and Newport — renders

in her own inimitable fashion the difficult second aria for the Queen of the Night. The reverse side of the record is given to *Serenata Mexicana*, written by Mme Jenkins's accompanist. A most unusual record which must be heard to be believed.

Thomas: *Hamlet — Mad Scene, Act IV.* Ellen Beach Yaw (soprano, in English), with Mme. Stefani Dvorak Worthing (pianist). 12" record (2 sides), No. Co-Art 5025; price \$2.10.

Collectors of famous voices and personalities will remember Ellen Beach Yaw, who appeared briefly at the Metropolitan more than thirty-five years ago. Here in a recording made recently Mme. Yaw sings in English Ophelia's *Mad Scene* from Thomas' *Hamlet*. The recording is exceptionally clear.

FOLK MUSIC

Austrian Peasant Dances (arr. Max Schöneherr). Symphony Orchestra, conducted by Walter Goehr. 12" imported disc (2 sides), No. G-C2905; price \$2.10

Not so long ago Arthur Fiedler and the Boston "Pops" gave us a very good recording of Max Schöneherr's delightful arrangement of these peasant dances. This disc, recorded in England, is not as robust as the Fiedler "Pops" (V-4489/90), but is more jovial and old-worldly. Goehr's version is more to our liking, and we find the recording excellent.

BALLADS AND FOLK SONGS. Richard Dyer-Bennet (Lute singer). Three 10" records (6 sides), in Set KN-108; price complete with album \$2.89

Following the successful introduction of Mr. Dyer-Bennet's more extended recordings, we find him on the Key-note label. In this new collection he has duplicated *The "Golden Vanity"*; *The Charleston Merchant*, and *The Lincolnshire Poacher*. However, in addition we have the first American recording of the popular *Waltzing Matilda*, the song of the Australian forces now in Europe which in the version recorded here is the 19th century Australian bush song *The Swagman*; *Hullabaloo Belay*; *The Drunken Sailor*; *The Derby Ram*; *The House Carpenter*. The recording is first rate.

CHEE LAI—Songs of New China. Paul Robeson (in Chinese) with Chinese Chorus, conducted by Liu Liang-Mo. Three 10" records (6 sides), in Set KN-109; price complete with album \$2.89.

Accompanied by a foreword by Madame Sun Yat-Sen, this collection of songs includes: *Chee Lai (Arise)*; *Feng-yang*; *Work as One!*; *Chinese Farmers' Songs*; *Chinese Soldiers' Songs*; *Riding the Dragon*, and *Song of the Guerrillas*. The recording is good.

SOD BUSTER BALLADS—Folk Songs of America. The Almanac Singers. Three 10" records (6 sides), in Set Gen'l G21; price complete with album \$2.62

The Almanac Singers perform the following songs with gusto: *The Dodger*; *Hard Ain't It Hard*; *The State of Arkansaw*; *I Ride an Old Paint*; *House of the Rising Sun*; *Ground Hog*. The recording is very good.

OUTSTANDING ADDITIONS TO THE LIST — 1941

The following list of recordings released during the year of 1941 is included in this issue to acquaint new subscribers with important additions to the recorded repertory. Included are worthwhile replacements of older recordings of important works.

BACH: *The Art of the Fugue*. E. Power Biggs playing the organ of the Germanic Museum, Cambridge, Mass. Ten 12" records (19 sides), in Sets VM-832†/3†; price \$11.54.

BACH: *Italian Concerto*. Artur Schnabel (pianist). Two 12" records (4 sides), in Set VM-806†; price \$2.62.

BACH: *Suites (Unaccompanied Cello)—No. 1, in G Major; No. 6, in D Major*. Pablo Casals. Seven 12" records (14 sides), in Set VM-742; price \$7.87.

BARTOK: *Mikrokosmos — Excerpts*. Béla Bartók (pianist). Three 12" records (6 sides), in Set CM-455†; price \$3.67.

BEETHOVEN: *Concerto (Piano and Orchestra) No. 3, in C Minor, Op. 31*. José Iturbi (Pianist and conductor) with the Rochester Philharmonic Orchestra. Five 12" records (9 sides), in Set VM-801†; price \$5.77.

BEETHOVEN: *Concerto (Piano and Orchestra) No. 5, in E-flat Major, Op. 73—"Emperor"*. Benno Moiseiwitch and the London Philharmonic Orchestra, conducted by Georg Szell. Five 12" records (10 sides), in Set VM-761†; price \$5.77.

BEETHOVEN: *Symphony No. 3, in E-flat Major, Op. 55—"Eroica"*. New York Philharmonic-Symphony Orchestra, conducted by Bruno Walter. Six 12" records (12 sides), in Set CM-449†; price \$6.82.

BEETHOVEN: *Quartet (Strings) No. 14, in C Sharp Minor, Op. 131*. The Budapest String Quartet. Five 12" records (10 sides), in Set CM-429†; price \$5.77.

BEETHOVEN: *Quartet (Strings) No. 13, in B-flat Major, Op. 130*. The Busch Quartet. Five 12" records (10 sides), in Set CM-474†; price \$5.77.

BEETHOVEN: *Missa Solemnis in D Minor, Op. 123*. Soloists. Harvard Glee Club, Radcliffe Choral Society with E. Power Biggs (organist) and the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Twelve 12" records (24 sides), in Sets VM-758†/9†; price \$13.64.

BEETHOVEN: *Sonata (Cello and Piano) No. 1, in F Major, Op. 5, No. 1*. Pablo Casals and Mieczysław Horszowski. Three 12" records (6 sides), in Set VM-843†; price 3.67.

BERG: *Concerto for Violin and Orchestra*. Louis Krasner and the Cleveland Orchestra, conducted by Artur Rodzinski. Three 12" records (6 sides), in Set CM-465†; price \$3.67.

BERLIOZ: *Les Francs-Juges, Op. 3—Overture; King Lear Overture, Op. 4*. BBC Symphony Orchestra, conducted by Sir Adrian Boult. Three 12" records (6 sides), in Set VM-803†; price \$3.67.

BRAHMS: *Double Concerto (Violin and Cello with Orchestra) in A Minor, Op. 102*. Jascha Heifetz, Emanuel Feuermann and the Philadelphia Orchestra, conducted by Eugene Ormandy. Four 12" records (8 sides), in Set VM-815†; price \$4.72.

BRAHMS: *Concerto (Piano and Orchestra) No. 2, in B-flat Major, Op. 83*. Vladimir Horowitz and the NBC Symphony Orchestra, conducted by Arturo Toscanini. Six 12" records (12 sides), in Set VM-740†; price \$6.82.

BRAHMS: *A Brahms Recital*. Lotte Lehmann (soprano) with Paul Ulanowsky (pianist). Two 10" and two 12" records (8 sides), in Set CM-453; price \$4.20.

BRAHMS: *Symphony No. 3, in F Major, Op. 90*. The Chicago Symphony Orchestra, conducted by Frederick Stock. Four 12" records (8 sides), in Set CM-443†; price \$4.72.

BRAHMS: *Symphony No. 4, in E Minor, Op. 98*. The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Five 12" records (9 sides), in Set VM-730†; price \$5.24.

BRUCKNER: *Symphony No. 5, in B-flat Major*. The Saxon State Orchestra, conducted by Karl Böhm. Nine 12" records (18 sides), in Sets VM-770†/1†; price \$10.50.

COPLAND: *Music for the Theatre (1925)*. The Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. Three 12" records (6 sides), in Set VM-744†; price \$3.67.

CORELLI: *La Folia*. Joseph Szigeti (violinist) and Andor Farkas (pianist). Two 12" records (3 sides) in Set CM-X202†; price \$2.62.

DEBUSSY: *Quartet in G Minor, Op. 10*. The Budapest String Quartet. Four 12" records (8 sides), in Set CM-467†; price \$4.72.

DONIZETTI: *La Fille du Régiment—Selections*. Lily Pons (soprano, in French) with Metropolitan Opera Orchestra, conducted by Pietro Cimara. Two 12" records (4 sides), in Set CM-X206; price \$2.62.

DONIZETTI: *Lucia di Lammermoor—Tomb Scene*. Jan Peerce (tenor), Arthur Kent (bass-baritone) with Chorus and Orchestra, conducted by Wilfred Pelletier. Two 12" records (4 sides), in Set VM-845†; price \$2.62.

DVORAK: Quartet (Strings) No. 3, in E-flat Major, Op. 51. The Busch Quartet. Four 12" records (8 sides), in Set CM-480†; price \$4.72.

DVORAK: Quintet (Strings) in E-flat Major, Op. 97. The Prague String Quartet with Richard Kosderka 2nd Viola). Four 12" records (8 sides), in Set VM-811†; price \$4.72.

FAURE: Requiem, Op. 48. Soloists, Les Disciples de Massenet (chorus, in Latin), Roland Roy (organist) and the Montreal Festivals Orchestra, conducted by Wilfred Pelletier. Five 12" records (9 sides), in Set VM-844†; price \$5.77.

FRANCK: Symphony in D Minor. The San Francisco Symphony Orchestra, conducted by Pierre Monteux. Five 12" records (10 sides), in Set VM-840†; price \$5.77.

GLIERE: Symphony No. 3, in B Minor, Op. 42—"Ilya Mourometz." The Philadelphia Orchestra, conducted by Leopold Stokowski. Six 12" records (11 sides), in Set VM-841†; price \$6.82.

HANDEL: Concerto (Organ and Orchestra) No. 13, in F Major—"The Cuckoo and the Nightingale." E. Power Biggs (Germanic Organ, Cambridge, Mass) and Arthur Fiedler's Sinfonietta. Two 12" records (4 sides), in Set VM-733; price \$2.62.

HANDEL: Concerti Grossi, Op. 6—No. 1, in G Major; No. 5, in D Major. Herman Diener and Members of his Musical College. Four 12" records (8 sides), in Set VM-808†; price \$4.72.

HANDEL: The Faithful Shepherd—Suite (arr. Beecham). The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Three 12" records (6 sides), in Set CM-458†; price \$3.67.

HANSON: Merry Mount Suite. The Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. Two 12" records (4 sides), in Set VM-781†; price \$2.62.

HARRIS: Quintet for Piano and Strings (1939). Johana Harris and the Coolidge String Quartet. Four 12" records (7 sides), in Set VM-752†; price \$4.20.

JACOBI: Hagiographa—Three Biblical Narratives for String Quartet and Piano. Irene Jacobi and the Coolidge Quartet. Three 12" records (5 sides), in Set VM-782†; price \$3.15.

KALINNIKOV: Symphony No. 1, in G Minor. The Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Four 12" records (8 sides), in Set VM-827†; price \$4.72.

KODALY: Dances from Galanta. The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Two 12" records (4 sides), in Set VM-834†; price \$2.62.

MAHLER: Symphony No. 1, in D Major. The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Six 12" records (12 sides), in Set CM-469†; price \$6.82.

MAHLER: Symphony No. 9, in D Major. The Vienna Philharmonic Orchestra, conducted by Bruno Walter. Ten 12" records (20 sides), in set VM-726†; price \$11.01.

MOZART: Così Fan Tutte, K. 588. The Glyndebourne Festival Opera Company, conducted by Fritz Busch. Twenty 12" records (40 sides), in Sets VM-812†/3†/-4†; price \$22.56.

MOZART: Concerto (Piano and Orchestra) No. 20, in D Minor, K. 466. José Iturbi (soloist and conductor) and the Rochester Philharmonic Orchestra. Four 12" records (7 sides), in Set VM-794†; price \$4.72.

MOZART: Concerto (Two Pianos and Orchestra) in E-flat Major, K. 365. José and Amparo Iturbi (soloists) and the Rochester Philharmonic Orchestra, conducted by José Iturbi. Three 12" records (6 sides), in Set VM-732†; price \$3.67.

MOZART: Quartet (Strings) in B-flat Major, K. 458—"Hunting." The Budapest String Quartet. Three 12" records (6 sides), in Set VM-763†; price \$3.67.

MOZART: Sinfonia Concertante (Woodwind and Orchestra) in E-flat Major, K. 297b. Soloists and the Philadelphia Orchestra, conducted by Leopold Stokowski. Four 12" records (8 sides), in Set VM-760†; price \$4.72.

MOZART: Sinfonia Concertante (Violin and Viola) in E-flat Major, K. 364. Albert Spalding, William Primrose and the New Friends of Music Orchestra, conducted by Fritz Stiedry. Four 12" records (7 sides), in Set VM-838†; price \$4.72.

MOZART: Sonatas (Piano)—D Major, K. 576; F Major, K. 332. Robert Casadesus. Three 12" records (6 sides), in Set CM-433†; price \$3.67.

MOZART: Sonata in D Major, for two Pianos, K. 448. Pierre Luboshutz and Genia Nemenoff. Three 12" records (6 sides), in Set VM-724†; price \$3.67.

MOZART: Symphony No. 39, in E-flat Major, K. 543. The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Three 12" records (6 sides), in Set CM-456†; price \$3.67.

PEPUSCH: The Beggar's Opera—Selections. The Glyndebourne Festival Opera Company (in English) with Orchestra, conducted by Michael Mudie. Six 12" records (12 sides), in Set VM-772†; price \$6.82.

PUCCINI: *Madama Butterfly*. Soloists, Chorus and Orchestra of the Royal Opera (Rome), conducted by Oliviero de Fabritiis. Sixteen 12" records (32 sides), in Sets VM-700†/1†; price \$17.83.

RAVEL: *La Valse—Choreographic Poem for Orchestra*. The San Francisco Symphony Orchestra, Conducted by Pierre Monteux. Two 12" records (3 sides), in Set VM-820†; price \$2.62.

SCHUMANN: *Symphony No. 4, in D Minor, Op. 120*. The Chicago Symphony Orchestra, conducted by Frederick Stock. Three 12" records (6 sides), in Set CM-475†; price \$3.67.

SCHONBERG: *Pierrot Lunaire*. Erika Stiedry-Wagner with Instrumental Ensemble, conducted by the composer. Four 12" records (8 sides), in Set CM-461†; price \$4.72.

SHOSTAKOVICH: *Symphony No. 1, in F Major, Op. 10*. The Cleveland Orchestra, conducted by Artur Rodzinski. Four 12" records (8 sides), in Set CM-472†; price \$4.72.

STRAUSS: *Don Quixote, Op. 35*. Emanuel Feuermann and the Philadelphia Orchestra, conducted by Eugene Ormandy. Five 12" records (10 sides), in Set VM-720†; price \$5.77.

STRAVINSKY: *Firebird Suite*. The All-American Youth Orchestra, conducted by Leopold Stokowski. Three 12" records (5 sides), in Set CM-446†; price \$3.67.

TAYLOR: *Peter Ibbetson—Orchestral Suite*. The CB Symphony Orchestra, conducted by Howard Barlow. Two 12" records (4 sides), in Set CM-X204†; price \$2.62.

TCHAIKOWSKY: *Concerto (Piano and Orchestra) No. 1, in B-flat Minor, Op. 23*. Vladimir Horowitz and the NBC Symphony, conducted by Arturo Toscanini. Four 12" records (8 sides), in Set VM-800†; price \$4.72.

TCHAIKOWSKY: *Francasca da Rimini—Symphonic Fantasy, Op. 32*. The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Three 12" records (6 sides), in Set CM-447†; price \$3.67.

TCHAIKOWSKY: *Symphony No. 2, in C Minor, Op. 17*. The Cincinnati Symphony Orchestra, conducted by Eugene Goossens. Four 12" records (8 sides), in Set VM-790†; price \$4.72.

TCHAIKOWSKY: *Symphony No. 3, in D Major, Op. 29*. The National Symphony Orchestra, conducted by Hans Kindler. Five 12" records (10 sides), in Set VM-747†; price \$5.77.

TCHAIKOWSKY: *Symphony No. 5, in E Minor, Op. 64*. The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Five 12" records (10 sides), in Set CM-470†; price \$5.77.

TCHAIKOWSKY: *Symphony No. 6, in B Minor, Op. 74—"Pathétique"*. The Berlin Philharmonic Orchestra, conducted by Wilhelm Furtwängler. Six 12" records (12 sides), in Set VM-553†; price \$6.82.

TOCH: *Quintet for Piano and Strings, Op. 64*. Ernst Toch and the Kaufman Quartet. Four 12" records (8 sides), in Set CM-460†; price \$4.72.

VAUGHAN WILLIAMS: *Fantasia on a Theme by Talis, for Double String Orchestra*. Members of the BBC Symphony Orchestra, conducted by Sir Adrian Boult. Two 12" records (4 sides), in Set VM-769†; price \$2.62.

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VESPER RECORDS—Second Vespers For The Feast of St. Peter in Chains (August 1) Students of the 1941 Summer Session of the Pius X School of Liturgical Music (Recorded at Service). Six 12" records (12 sides); price \$7.87

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